

ARTIST BIOGRAPHY

Please complete and return the following questionnaire for our reference file on May Show artists.

FULL NAME: DAVID ADDISON PICKEL

PRESENT POSITION ART DIRECTOR
FOR PLAIN DEALER
SUNDAY MAGAZINE

DATE AND PLACE OF BIRTH: JULY 26, 1956 N.J.

CATEGORY/PRIMARY MEDIA: PHOTOGRAPHY

ART TRAINING (Schools, Scholarships, etc.):

MUSEUM/STUDIO PHOTOGRAPHY, LIFE FIGURE DRAWING

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN (include location and year):

LOUISVILLE, KY ARCHITECTURAL SOCIETY
CHRYSLER MUSEUM, NORFOLK VIRGINIA

COLLECTIONS THAT NOW INCLUDE YOUR WORK:

NONE

AWARDS: 1990 - PHOTO SELECTED FOR AMERICAN PHOTO'S SECTION OF PHOTOGRAPHS OF THE DECADE
1989 - FEATURE PHOTOGRAPHY, NATIONAL PRESS PHOTOGRAPHERS ASSOCIATION
1988 - PICTURE EDITING FOR NEWSPAPERS, PICTURES OF THE YEAR UNIVERSITY OF MISSOURI
1984 - ARCHITECTURAL SOCIETY, LOUISVILLE, KY
1982 - 3RD PLACE REGIONAL PHOTOGRAPHER OF THE YEAR, NATIONAL PRESS PHOTOGRAPHERS

We would appreciate having a statement about your philosophy and work as an artist—either general or something specific about the piece(s) selected for this year's May Show to aid us in the preparation of gallery talks and in the release of publicity materials. For more space, use the back of this sheet.

- SEE BACK -

By the time I pick up a camera, I have already visualized an image that I try to obtain by using the tools of film and light. During this process of taking the photograph, I try to best to reproduce that image I have conceived, striving to create a photograph that will be both startling and appealing to the viewer, as well as providing some insight to the subject.

The image of Brett was an instance where I had a strong ideas of how I wanted to portray him. This frame, the one accepted by the museum, best reproduced that image. I tried to capture a mood that is ambiguous - it could be seen as dark and sinister or could be read as intensely pensive. In either case I hope to provoke viewers to speculation about Brett's personality. The quality of the light and the depth of the expression is intended to lead the viewer to make some conclusions about Brett.

Before we started taking the photographs, I knew a single image would not capture all the character of his features. The single larger image in the piece initially draws in the viewer, then after digesting the larger image the smaller images add a different perspective for the smaller images, actually contact prints of the film negative, I used a harsh light to show one dimension of his face. With each successive frame, he turned from left to right to reveal different characters.